paleoseti

The magazine for Ancient Astronaut & Lost Civilizations research

ANCIENT TECHNOLOGIES, CULTURES AND ADVENTURE

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EISENGRUBER PUBLISHING

Letter from the Editor

Dear Readers,

The pandemic had a profound impact on all our lives. But not only the way we have been restricted for the most basic of our daily activities, other more subtle changes have been taken place as well. Some of these changes have been widely unnoticed by the public, but they will have significant impact for independent researchers like myself and others interested in controversial theories like the PaleoSeti or Lost Civilization. These changes have often been started before the pandemic, but have been accelerated through it. Some of these changes are extremely worrisome to me so I would like to share them here to encourage a discussion.

First, there is the issue of converting valuable museum space from displays of actual artifacts into virtual interactive touch-screen displays. More and more artifacts find their way into permanent storage and officials believe they think they have to appeal to a "younger" audience. The reality is that there is nothing like the REAL THING. No photograph, no virtual model and no virtual display is a substitute for the REAL artifact as they can't replicate the proportion of the item, its texture and its craftsmanship. In fact, several museums that I have been in, I asked myself why I actually paid an entrance fee, if 70% of the exhibit is virtual. These exhibits could be done on the Internet and no physical museum space would be needed. Is this the intention of future museums maybe?

The next issue is the increased display of replicas in museums. Some of these replicas are of such poor quality that it is almost shameful. I have seen replicas with details or even whole parts missing and what is worse, some replicas are not even to full scale! How does the visitor know that a replica they are looking at is accurate? Again, there is nothing like the REAL thing, and if I cannot see the REAL thing in the museum, where can I? If I stand in front of an important artifact, which is a replica, I complain to the museum. If enough people would do this, things might change.

The final issue I would like to address are the silent "reconstructions" or "improvements" of ancient sites. Under the umbrellas of "safety", "structural improvements" or "accessibility", fundamental changes are being made to ancient sites, altering the possibility to interpret the sites. The latest example is an 11-meter wide concrete "walkway" on Athens' Parthenon, an incredible eye-sore poured right on ancient stones and foundations [1]. This crime against an ancient site was constructed right throughout the pandemic and even tourists hate it.

[1] https://www.tagesschau.de/ausland/europa/akropolis-griechenland-athen-101.html

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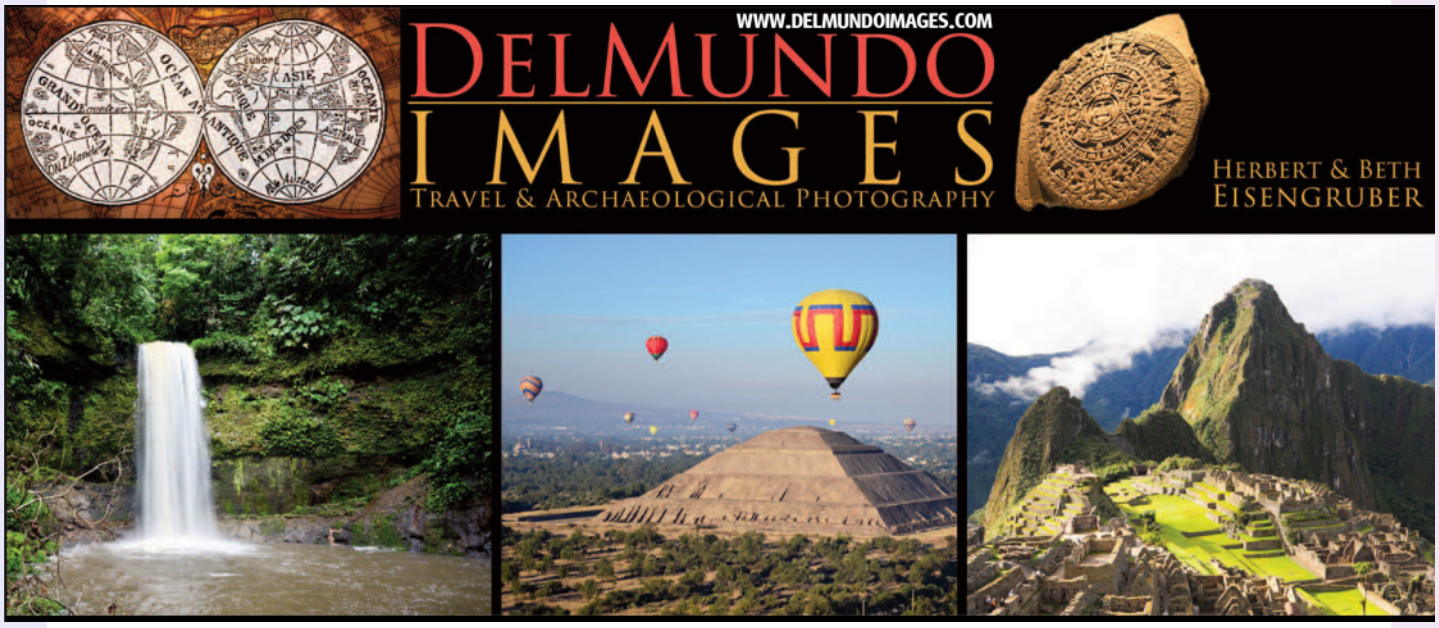
Sincerely Yours,

Herbert Eisengruber
Editor-in-Chief, Paleoseti Magazine



Mysterious figurine from Ecuador.
Photo by Herbert Eisengruber

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EISENGRUBER PUBLISHING

Ancient Coins

Keepers of Cryptic Secrets?

Article by Herbert Eisengruber

My father was an avid collector of things. I remember growing up amongst stamps from all over the world, postcards and letters that he arranged and re-arranged on our living room floor into Albums, as he did not have a table big enough for his extensive collection. When I was a little boy, I had to be careful not to step on precious "artifacts" of postal times gone by.

I remember vividly when our pet bird – a small and feisty Cockatiel – got a hold of some irreplaceable postcards and stamps, which from then on, featured beak-sized holes in them. What followed were weeks of mourning and sighing only collectors and their families could understand. Maybe that incident triggered my Dad's collecting interests to shift to something sturdier.

That is when ancient coins where seen more and more in our household. My father was not only an avid collector; he was also very interested in the Ancient Astronaut Theory. When I was a young man, my Dad inspired and encouraged me to look into this field more closely. He kept his own studies in the field a bit shrouded in mystery, and when he passed, my family inherited a collection of coins that where a bit tricky to sort through. What I did know, though, was that my father was interested in coins as historical artifacts that have been minted throughout time to commemorate certain events or personalities in history. He was not especially interested in collecting coins of one specific era or from a specific reign (e.g. the Roman emperor Nero), like other collectors, but certain historic events that were mostly marked on the backside of the coins. We still have this tradition in modern times and many countries commemorate certain events on their coins. One can find Olympic Games or other sporting events, certain important buildings or astrological events imprinted on the back of modern coins. This was not much different during any other time in history. In archaeology, coins are also an important part of dating ancient sites.

My father was interested in those events in ancient times, and if there was a possibility that they commemorated unusual astronomical events and/or possible memories of visits from ancient "Gods" not from this Earth. My father started to be interested in this subject in a pre-internet era without having the power of Google and all the other electronic helpers we enjoy today.

I am honored to continue my father's research in this field, as I understand it, and I would like to share some of it in this article.

Ancient coins are a wide field to look into, as coins

are as old as humanity's quest for metals. Coins have been minted on almost every type of metal. Depending on the metal and soil they have been buried in, they come in many sizes and - what is more important – conditions. What was once printed on some of the ancient coins is sometimes barely noticeable, while others look like they are fresh from the mint. The latter you will often only find in museums or in better private collections. There are many collectors in the world and many coins fetch extremely high prices. In recent years, I have read up on quite a few internet forums from people who question the authenticity and legality of ancient coins in private hands. To make one thing perfectly clear right from the beginning: The possession of ancient coins by private collectors is legal. Ancient coins are found all over the world in relatively large numbers. Many of them are sold by auction houses, authorized dealers and from private collectors to their counterparts. It is, of course possible that some coins are found by illegal means (e.g. illegal metal detecting), but once a coin is on the market, it is almost impossible to determine under what circumstances it was found. I just wanted to clarify this, as I am sure I will receive emails regarding this matter.

For the purpose of this article, the coin collecting and value aspect of the coins in question shall not interest us. What I would like to focus on is what is actually depicted on some of these ancient treasures, and what they could tell us about our mysterious past.

Today, as well as in the ancient world, coins have been mostly a method of payment. Therefore, they always have been considered of value. They always have been issued by some issuing authority like kings, queens or any other form of government. Many of them feature the image of the ruler under whose reign the coin has been minted. This is usually considered the front side of the coin. Therefore, many of them are relatively easy to date.

The flipside of the coins is where things can get interesting. Throughout the ages, societies depicted important events, buildings, symbols and other occasions of significance on these small metal objects. This was no different compared to our paper money today. The small real estate on the coins often also required the heavy use of symbols, which had to be combined in order for the message to be understood. Usually, these messages are straightforward to understand even for people not familiar with their meanings. A good example are a plethora of ancient Roman coins that depict the emperor on the front and a chariot on the back commemorating a victorious battle. The symbols on the coins can amount to relatively complex stories, if you know what you are looking at. It is important to know that every coin I have ever come by has meaning and not just some printed form of decoration on it. For the ancient world, that is.

A famous example of "coins with a story" were minted in ancient Judea (now Israel) and marks the Bar Kochba revolution in ca. 132-136AD. Also known as the third Jewish war, "*The Bar Kokhba revolt (Mered Bar Kokhba) was a rebellion of the Jews of the Roman province of Judea, led by Simon bar Kokhba, against the Roman Empire. Fought circa 132–136 CE,[5] it was the last of three major Jewish–Roman wars, so it is also known as The Third Jewish–Roman War or The Third Jewish Revolt. Some historians also refer to it as the Second Revolt[6] of Judea, not counting the Kitos War (115–117 CE), which had only marginally been fought in Judea*." [1]

The coins commemorating this event and minted by the Jewish rebels at the time, displayed interesting symbolism. [Photo 1] The temple building on one side of the coin commemorates the second Jewish temple, which was destroyed by the Romans during the first Jewish war in 70AD. This depiction of the temple (which also contains a depiction of the Ark of the Covenant) is one of the few ancient depictions of the Jewish temple (and the Ark) that we have to this day. On top of the temple one can see a star. This refers to the name "Bar Kochba" which means "Son of the Star" in the Aramaic language. The star mythology in itself goes back to the Messianic prophecies of the Jewish people, especially the one

[Photo 1] Bar Kochba silver Shekel/tetradrachm. Obverse: the Jewish Temple facade with the rising star, surrounded by "Shimon". Reverse: A lulav, the text reads: "to the freedom of Jerusalem". Source Wikipedia; Photo: Classical Numismatic Group

from the Bible [Numbers 24:17]: *"I shall see him, but not now: I shall behold him, but not nigh: there shall come a Star out of Jacob, and a Sceptre shall rise out of Israel, and shall smite the corners of Moab, and destroy all the children of Sheth."*

The coin is an excellent example of **historically inspired symbolism based on real events**, which is often displayed on them.

Not only political events, rulers and wars have been commemorated on ancient coins. These "little history books" also marked other important events paramount to the ancient people. Roman and Greek coins also show celestial events that happened:

"The three most common symbols associated with celestial objects were pellets, stars, and crescents. The crescent and star symbol is one of the most ancient designs. It appears on petroglyphs and steles of the first civilization in Sumer. This symbol was adopted by the Greeks and was associated with many of their gods including: Selene and Helios, as one would suspect, but also with Artemis of Perge, the Artemis of Ephesos, the Aphrodite of Paphos, Zeus Casios, the Zeus of Tarsos, Nemesis, Tyche, and Astarte.5 It is not surprising that this symbol found its way onto Greek and Roman coins. Often times the stars and crescent were presented on the same coin. Typically, the crescent symbol is associated with the moon and the stars with the planets. I would argue that there may be an alternative explanation. There is a paradox evident on some star/crescent coins: stars appear within the crescent. This, of course, is impossible, as the moon is the closest celestial object to Earth. This impossible juxtaposition may be attributed to ignorant engravers or to artistic license, but I believe there are coins of Hadrian that hint at something else. Below are the images of these denarii minted around 128 CE. The first has the star in crescent, the second coin has an additional pellet under the crescent, and the third has a crescent and 7 stars.

Now it so happens that Hadrian probably experienced two solar eclipses; one shortly after the death of Nerva on March 21, 98 CE and another on Sept. 3, 118 CE.6 It is not clear from ancient texts whether these were total, annular, or partial, but the odds are that he viewed a partial eclipse. Totality in an eclipse is seen over a short swath of the Earth with a width often less than 250 kilometers. Still, a partial eclipse would have an enormous impact on ancient viewers. The three views below are of recent eclipses. Photo A is of the total eclipse of 1998 at totality. Photo B is of the same eclipse, but illustrates the diamond ring or cosmic egg

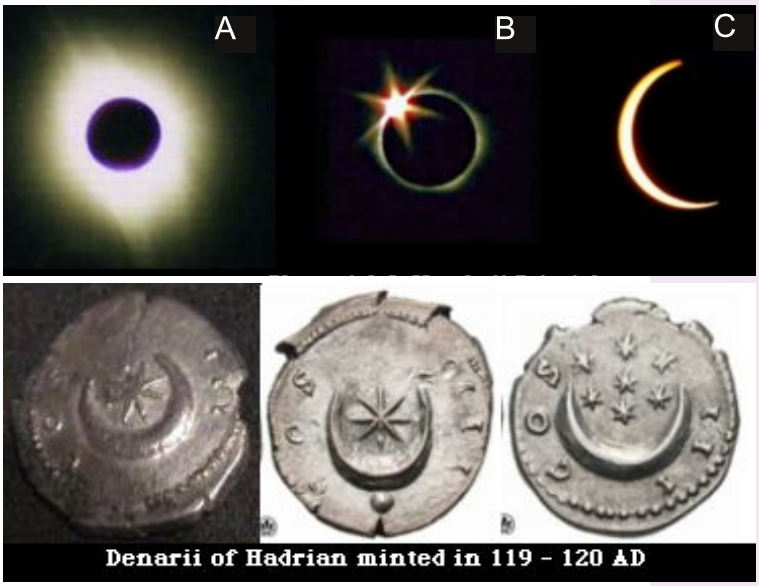


Illustration from the website of Tom Buggey [2]

effect. Just before and after totality the sun's rays penetrate through the moon's valleys to create a short star burst effect prior to the sun disk's reappearance. This diamond ring effect in itself has spawned numerous myths and conjectures among ancient people. Photo C shows an annular eclipse shortly before the moon is completely centered on the sun. Annular eclipses occur when the moon is furthest from the earth. In these eclipses the sun is not totally obscured. While the moon is centered on the sun, a ring near the sun's edges is always visible; thus, while impressive, it does not have the same impact as the total eclipse. Nevertheless, it does not take a stretch of the imagination to see a correlation between Hadrian's denarii and eclipses. If the crescent represents the sun, and the star the moon, the star within the crescent makes sense. It may represent a partial eclipse or a total eclipse nearing totality. I mention this latter possibility because it is possible

[Photo 3] Kingdom of Pontus, Mithradates VI, c. 120 - 63 B.C.; Photo see [3]

that the second denarius in the photo represents the diamond ring effect. The third denarius could

represent a commemorative issue celebrating that fact that the eclipse failed to destroy the sun and things were back to normal. Given the Roman proclivity for propaganda, this also makes sense: "The emperor saw us through another trial". Faustina the wife of Hadrian's successor Antoninus Pius also had coins [denarii and Ases] minted with the 7 stars/crescent motif. On her coins six of the stars circle the crescent while one resides distinctly in the center of the crescent." [2]

Not only eclipses have been shown on coins. Comets and other celestial events can be found on several examples [Photo 3&4].

[Photo 4] Ancient Celtic coin. Photos copyright Herbert Eisengruber

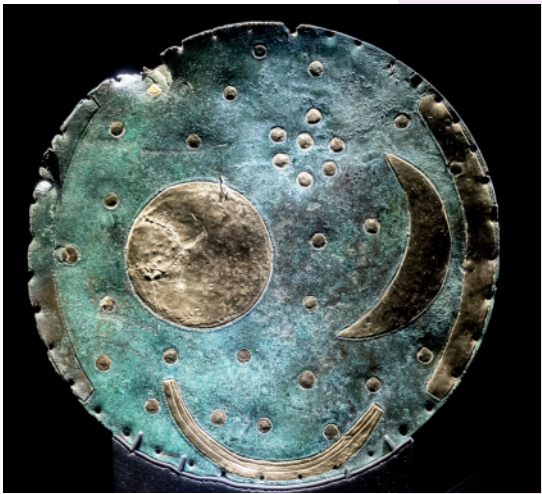
"*The star almost certainly depicts one of Mithridates comets. According to Justin's epitome of the Historiae Philippicae of the Augustan historian Pompeius Trogus (Justin 37.2.1-2): "The future greatness of this man [Mithridates Eupator] had been foretold by heavenly portents. For both in the year in which he was born [134/133 B.C.] and in the year in which he first began to rule [120/119 B.C.], a comet gleamed so brightly for 70 days throughout each period that the whole sky seemed to be on fire. In its extent, each of these comets filled one quarter of the sky and surpassed the sun in brilliance. They took four hours to rise and four hours to set.*" [3]

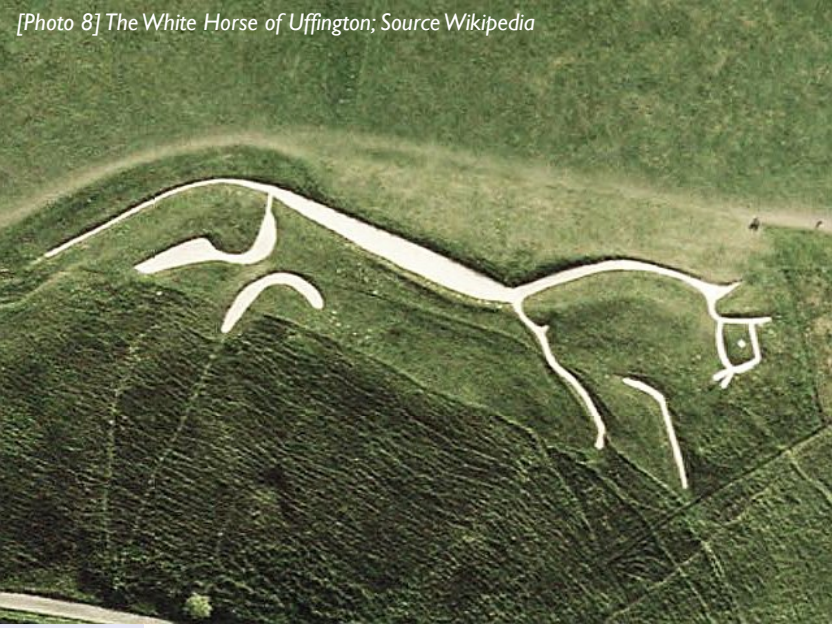
These celestial events are very interesting for our PaleoSeti research, as you can imagine. Especially when the same events seem to be commemorated in different cultures on their respective coins. The Celtic culture, for example, had very similar coins to the above Roman and Greek variants as you can see in [Photo 4] from my father's collection.
It is important to understand that the coins depicted REAL events and are not a fantasy product of their respective cultures.
Which brings us back to one specific culture that seems to break with all the rules: The Celts. If you look at Celtic coins, everything seems to be stylistic and symbolistic. If you read the official literature, you can see the amazing lengths officials have to "jump through" in order to explain what is depicted on the coins, interpreting symbols. What is amazing is that official channels want to make us believe that the art on the Celtic coins started out symbolistic while other cultures started out naturalistic and had depictions on the coins that were as detailed as possible.

[Photo 5] A stylized Celtic coin. According to official sources, what is depicted on this coin shows a stylized horse. The amazing thing seems to be that the older the coin, the more stylized the depictions are. This contradicts the devlopment of art among the cultures. Was it something else that the ancient Celts showed on the coins? Photo copyright Herbert Eisengruber

[Photo 6] In this Celtic coin a stylized horse can already be clearly seen. The ball design of the horse suggest a strong connection to astronomical motifs. Please note the similarity of the Pleiades cluster at the 7 o'clock position in comparison to the Star Disk of Nebra [Photo 7] below right.

Is it possible that we have to research these particular coins from a different perspective?
In [Photo 5] we can see a typical Celtic coin with seemingly highly





[Photo 8] The White Horse of Uffington; Source Wikipedia

symbolized depictions. The official explanation is that what we see imprinted on this coin is a symbolized horse along with wheels [4].

In Celtic culture, these horses and wheels have always been connected with the stars, the heavens and the "Gods" that came from there. Depictions like these cannot only be found on coins, but in many other forms. One of the most prominent of these horses is the "White Horse of Uffington" with its mysterious surroundings, which I wrote about in PaleoSeti Magazine Issue 8 [5]. The interesting part is, again, that the older the depiction on coins or otherwise, the more stylized they are. Again, this is a strange fact in itself as usually this is the other way around. In [Photo 5] we can see one of these older depictions on a coin and clearly see the more stylized approach. We can also see that the older coin's horse depiction has quite a few spheres in it. This is something that led researchers to the conclusion that these depictions had a strong astronomical connection [4].

Is it possible that the horses on the Celtic coins developed later at a time when the memory of the original events that have been depicted on the coins have been mostly forgotten? Is it possible that the ancient Celts projected something powerful that moved in the skies to the most powerful thing they knew – the horse?

Are we misinterpreting some of the symbolism on certain Celtic coins towards something that is simply not there? Do we simply see "horses" where there are none, or we are not "allowed" to see anything else? Did the Celtic ancestors witness something else and immortalized the memory of it on the coins?

To get to answer to these questions we have to have a closer look at some of these coins. On photo [5] we see one of those strange coins. We see a bolt like symbol running from one end of the coin to the other. This "bolt" is surrounded by several circles, "balls" connected by "strings" and what looks like a circle with spokes. Again, the official explanation is that what we see here is a stylized horse. I do not know

[Photo 9] A spectacular Celtic coin with an unusual back. It shows an ancient structure like Woodhenge, Goseck or Pömmelte on the bottom, the stars with a Milky Way reference above and a Starship/Sun-barge hovering above. What did this commorate? An ancient UFO sighting place? Did the Gods land here?

[Photo 10] The reconstructed site of Pömmelte, Germany. Source:Wikipedia; Photo: Frank Bothe

about you, but that does not work for me. This is something entirely different. Does the answer lie in a phenomenon that has been baffling the world for many decades now? I am talking about the mysterious crop circles that appear in England and many other parts of the world, and stirs up many controversies in the process. Did the ancient Celts witness this phenomenon long before our modern society? Could the "balls" and circles on these coins represent something entirely different?

The answer to these questions could be in a coin that I think is sensational. It's an extremely rare Celtic coin roughly minted in 500BCE. The front shows an ancient Celtic ruler with distinct flowing hair. The backside of this coin is extremely interesting [Photo 9]: On the bottom, we see what seems to be a row of lines, topped with a horizontal line. Above are three stars with a line meandering through. The line is capped on both ends with a ball. Above it, we can see a "bowl" with three balls in it. So much for the "superficial view". If you read PaleoSeti Magazine regularly, you can see why I think this coin is amazing.

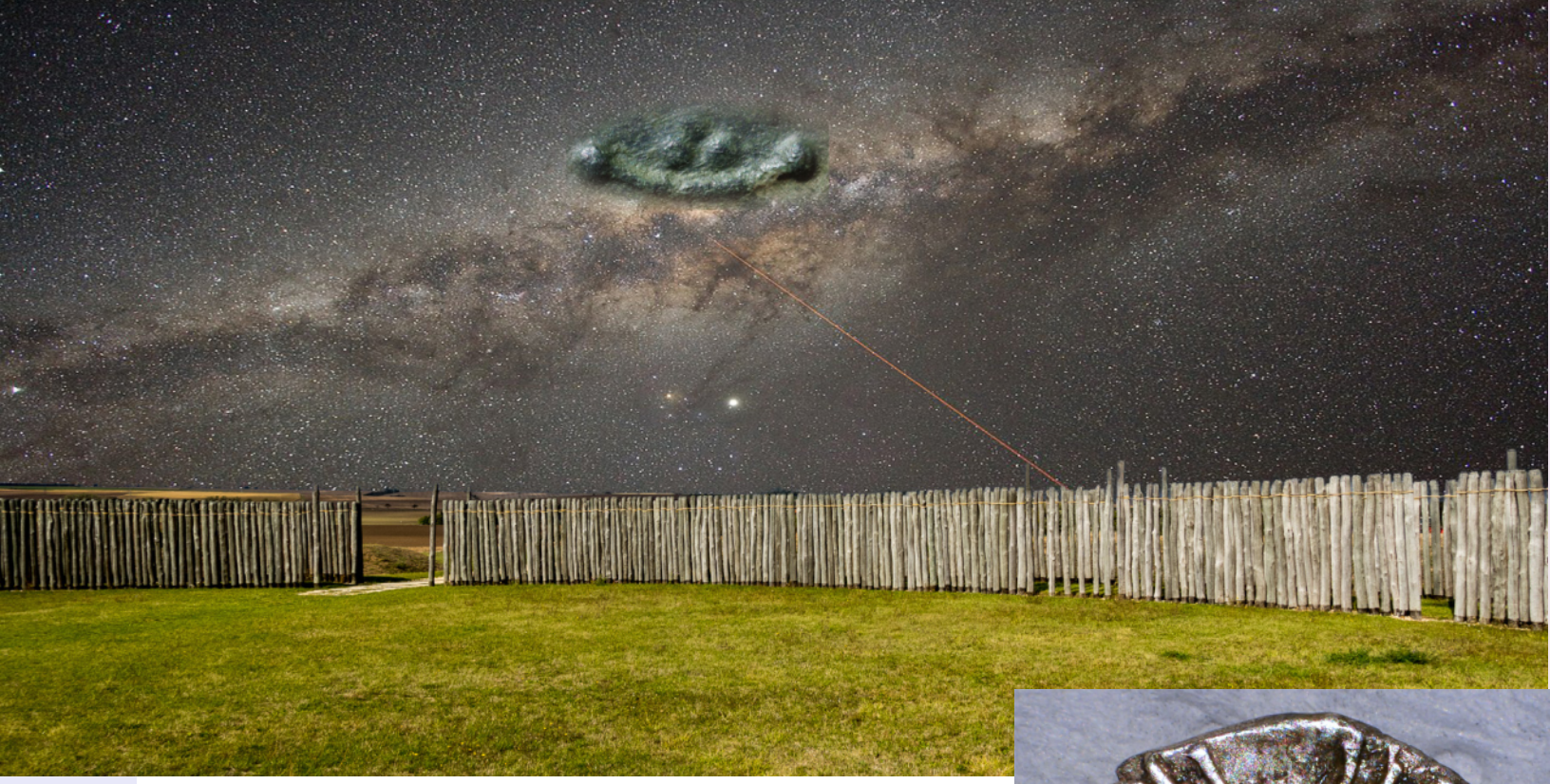
In issue 17 [6], I wrote about the "Goseck Circle", a reconstructed ancient monument in East Germany. In the article, I mentioned an amazing sound effect when the wind is blowing through the wooden stakes. The Circle in Goseck was surely not the only one of its kind in the ancient world, but it is one of the few were we can still experience the effects these ancient monuments had on the people. I am convinced that the ancient people did not build these monuments in "random" spots, but very deliberately on sites of very specific significance. That is why you can find places - like the famous Stonehenge in England – built with stones quarried several hundred kilometers away. Could the coin in photo [9] be a clue to why these sites have been built? Let us interpret the depiction on this coin with modern "PaleoSeti eyes":

- On the bottom, we see the stylized wooden structure of one of the circles just like the Goseck Circle. Today the Goseck Circle has no wooden "toppers", but other reconstructed sites - like the one in Pömmelte, Germany – have.

- The stars above this construction are self-explanatory: We are obviously looking at the sky above the monument.

- A bit more complicated is the curved line among the stars. In ancient cultures, a symbol like this usually specifies the Milky Way. We could also look at it as an equivalent of the famous

[Photo 11] The reconstructed site of Pömmelte, Germany. Source:Wikipedia; Photo: Georgfotoart



[Photo 12 (top)] Artists rendition of the scene depicted on the Celtic coin pictured in Photo 4. Illiustration copyright Herbert Eisengruber, the Milky Way shot source: wikipedia.
[Photo 13 (right)] Ancient coin featuring a strange flying object. Note the five "balls" to the right of the object, just like the balls depicted on ancient Celtic coins. Photo copyright: Herbert Eisengruber

"Feathered Serpent", which I wrote about in PaleoSeti Magazine Issue 8.

- Highly interesting is the top depiction of the "bowl" with the three balls in it. Remember the "Nebra Star Disk", I talked about in issue 17 of PaleoSeti Magazine. The same "bowl" is depicted on the bottom of the disk. It is the so-called "sun boat" or "sky boat" that was common in many ancient cultures including the Celtic and the Egyptian. This is clearly a reference to a "vehicle" that moved across the sky. Memories of an UFO encounter? Are we allowed to think that way? You bet we are!

The ancients were not stupid, crazy or on drugs. This was not a "cult" or "ritual". This was the real deal. The ancient people depicted what they saw in real life on the coin! Just like the comet the Romans, Greeks and Celts commemorated, and the Bar Kochba revolt the Jewish people memorialized on their coins. Our societies still do the same today.
That's why we have to see ancient coins in a different light, and we have to research them in a PaleoSeti perspective with modern eyes.
PS: Since the *Mithridates* comet had an equivalent in Roman and Celtic cultures, the spectacular Celtic coin has its equivalent in the ancient India (Western Kshatrapas) [Photos 13 and 14]. Coins from this region feature the same ball symbols like the Celtic coins and the Star Disk of Nebra. Does the flying object in the middle of the coin remind you of something?

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[1] https://en.wikipedia.org/wiki/Bar_Kokhba_revolt

[2] Buggey, Tom; https://tjbuggey.ancients.info/astro.html

[3] https://www.forumancientcoins.com/catalog/roman-and-greek-coins.asp?param=92048q00.jpg&vpar=1469&zpg=98645&fld=https://www.forumancientcoins.com/Coins2/

[4] https://atlanticreligion.com/tag/celtic-coins/

[5] Eisengruber, Herbert – "What was the Feathered Serpent?"; PaleoSeti Magazine Issue 8, June 2016

[6] Eisengruber, Herbert – "Of Stars and Sounds – Discoveries in Germany", PaleoSeti Magazine Issue 17, March 2020

paleoseti MAGAZINE

Frequently Asked Questions

Part 1

Article by Herbert Eisengruber

The Paleo-Seti or Ancient Aliens theory is controversial to say the least. Not just for the last few years, but ever since the late 1960's, when the theory really gained popularity. During the 1970s and 1980s, there was a lot of very valuable discussion between Paleo-Seti theorists and people that oppose the theory. During my youth, I witnessed many of those discussions on TV, in books, during slide show presentations or even in classrooms with open-minded teachers.

If you read on, you will never read the phrase “Paleo-Seti Theory believer”. In science, there is no “believing”. Either you gain knowledge by research or you do not. The Ancient Astronaut Theory has many roots in hard science; it is backed up by so much evidence that “believing” is not necessary. Belief is very useful, but should be left to religions.

Unfortunately, ever since the mid-1990s, those fruitful discussions seemed to have stopped more and more. In the last 10 years, I have not heard a respectful discussion about the theory anywhere, but in private conversations and - very rarely - internet forums. Both sides – critics and non-critics - are to blame for this equally.

On the one hand, you have Ancient Astronaut theorists that are only interested in one thing: Making money. They write books about everything they can get a hold of, write about Ghosts, Big Foot and the Loch Ness monster if it only sells. Research is conducted in the shallowest way possible, scientific research completely ignored and every criticism is immediately dismissed as a conspiracy. I am not naming any authors in particular, but if you read some books, you will immediately know whom I am talking about. It is up to the readers to weed out these 'bad apples'.

On the other hand, you have members of the scientific community that are under constant fear of not being published in their field anymore or to get thrown out of the Universities they teach at, if they have an open mind about the Ancient Aliens theory in public. Publicly they HAVE TO find the theory ridiculous, outrageous and completely not acceptable. In private conversations, this sometimes looks a bit different. In my experience, many scientists are more open to the theory as you might think.

In this Frequently Asked Questions (FAQ) page, I would like to show you some of the questions I was asked many times over the last 25 years. Many of those answers are from my own research and many interesting discussions I had during this time.

1. Question: Can we travel to the stars?

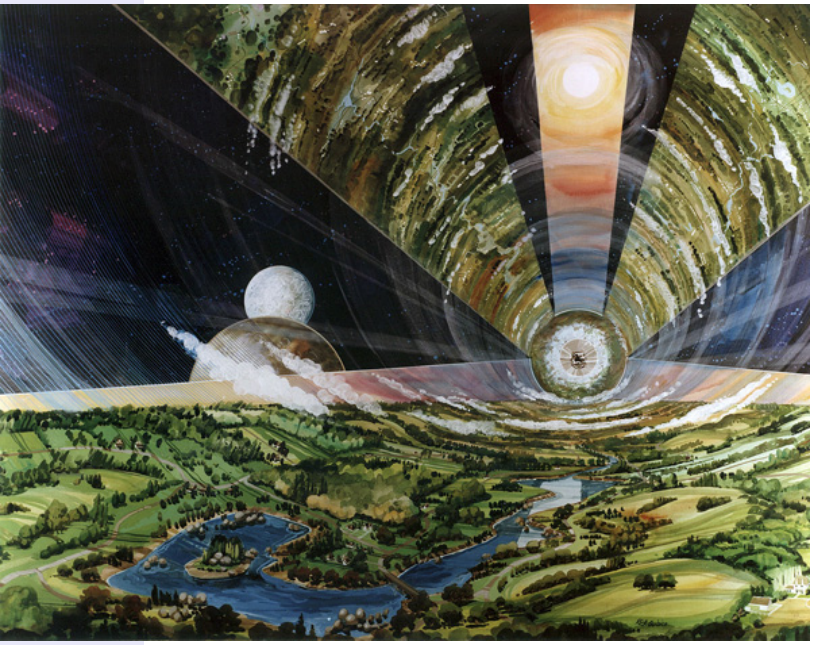
Many Astronomers make the following statement: The ancient astronaut theory is invalid and does not have to be discussed any further for one simple reason: The distances in the Universe are too vast for space travel. Albert Einstein showed us in his Theory of Relativity (E=mc2) that faster-then-light travel is not possible. Even speeds close to the speed of light require so much energy that they never could be achieved.

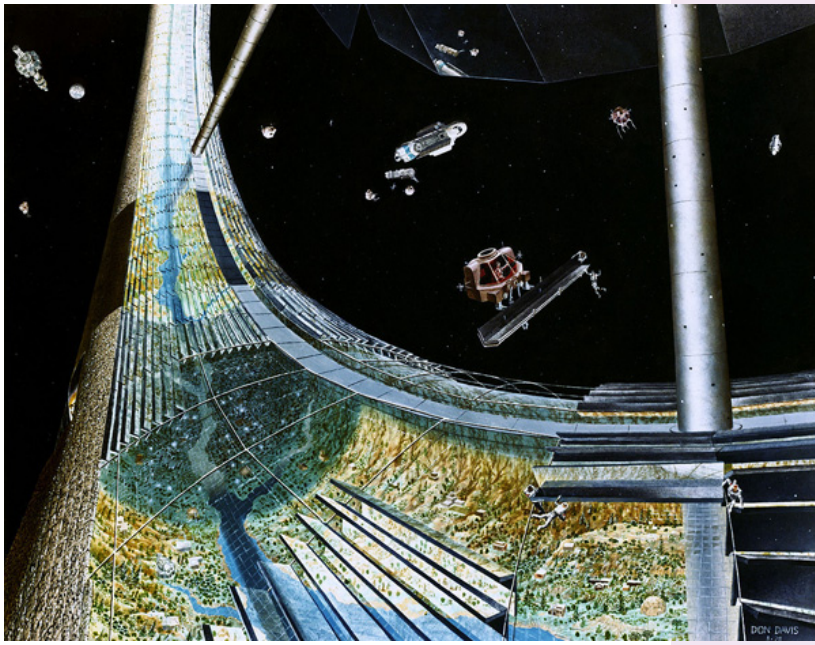
Even close star systems are 4-20 light years away from earth, and it is very unlikely that intelligent life exists there. Even if an intelligence could achieve 50% of the speed of light a spaceship would take at least 50 years to come here. Of course, they would need another 50 years to get back home. That would make "expeditions" of other intelligences extremely unlikely, especially if their planet would be 1000 light years or more away.

Answer/Argument:
This is a very interesting point indeed. Because if the above is correct, we really do not have to discuss the theory any further. However, let us look at this a bit more closely: So we know the universe is vast and the stars and surrounding planets are far away. That is a fact and nobody disputes this. Nevertheless, here is another fact. ANY distance can be travelled by ANY object that has ANY speed that is not zero. Makes sense? So what does that mean? It means that somebody can walk around the world just like somebody who uses an airplane. It just takes longer. Yes, a lot longer. However, it is possible. People have done it. Every trip, no matter how long, is just a matter of TIME. In 1972, the two spacecrafts Voyager 1 and 2 were launched and both left our solar system just recently. The speed of both is not even snail's pace in relation to cosmic distances. Even as slow as they are, they WILL get there eventually. The scientists that built the two spacecraft are so certain about it, they have included a message to extraterrestrial intelligences who might capture the probes in the future. That alone is proof that astronomers do believe in extraterrestrial life :)

We established that all we need to reach the stars is time. Do we have time? Not in our hectic, self-centered world. In our western society, everything evolves around our own egos. We have transformed ourselves into a "Me-Society". Very few explorers in human history ever went on a trip that they knew they would not come back from. Although there were a few. Even fewer explorers ever set out and knew that they would never reach to where they were going.

However, we do know that ancient societies or kingdoms have been built to last centuries. Strict rules were put in place in order to ensure that certain families rule over many generations. In fact, this type of society was much more successful than our modern and young democracies. A few peoples even built into their society on the fact that some things will take several generations to complete. One example is the cathedral of Cologne in Germany. The project was so huge and time consuming that the original builders knew it was impossible to complete in one lifetime and needed many generations for completion. Imagine an advanced society that thinks like this but in terms of space exploration. What if an expedition to the stars would be planned not with the restriction of the limited lifetimes of a few individuals but many GENERATIONS. All of a sudden, we could think in much larger timeframes or distances.





Photos 1&2; Different concepts of "Generation Spaceships". Source Wikipedia commons; Photos: NASA

A star that is 200 light years away from Earth could be reached in 400 years if we somehow managed to

reach 50% of the speed of light. 400 years, that would mean 5 generations. If we somehow could build such a spaceship that is able to house the needs of many generations of space travelers, distances would not be measured in light years anymore, but the number of generations.

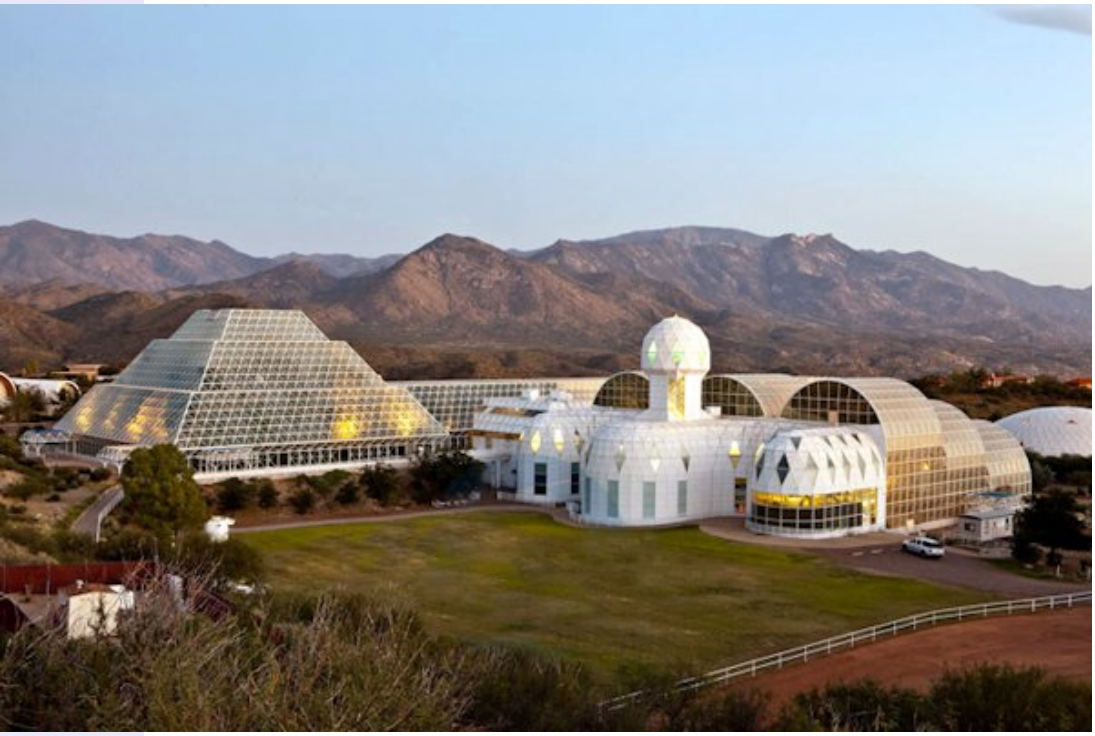


Photo 3; Biosphere 2 Research Laboratory. Image source:Wikipedia commons, Author: John de Dios

Those Generation Spaceships are not a new idea. Science Fiction writers and early rocket scientists proposed the idea of an “Interstellar Ark” as early as the 1920s. In the 1970s and 80s, NASA proposed several ideas and concepts how those spaceships could look like. I have written something about these concepts previously in PaleoSeti Magazine.

The idea seems to "flare up" every five years or so and is usually introduced as "brand new". Recent examples are the National Geographic issue No. 1/2013. A great recent visualization of the Generation spaceship concept is rendered in the Hollywood movie "Elysium" with Matt Damon. The movie's plot is rather poor, but if you are interested how such a Generation Spaceship could look like, it is worth watching.

The amazing thing about Generation Spaceships is that they are conceivable even with today’s technology, and it would need relatively little to overcome existing problems. Yes, they would be huge, and it would take many resources of the whole planet, but there is nothing about them that would be a technical showstopper.

In fact, we already made our first attempt to create such a Generation Spaceship. It was called Biosphere 2 and was constructed in the late 80s/early 90s as an experiment for scientists to live in a completely self-contained biological atmosphere, separated from the rest of the world. The experiment was conducted over 2 years and then a second mission for about 10 months, before everything fell apart due to political reasons.

Experts are arguing if the experiment was a success or not, but I believe it was a good start, and it shows that with a little tweaking the technology could be ready for such an undertaking. Unfortunately, society and human factors like funding, greed etc. are still the major factor of why we as a society are not ready for such a step, yet. 200 years from now, maybe...

Aside from Generation Spaceships – which I believe are the best way to travel to the stars – there is the ever popular, ever disputed faster than light travel. With what we currently know, this is not possible. Although in the recent decades, Quantum Physics made quite a bit of progress and scientists sometimes observe effects that cannot be explained by “regular” physics. Therefore, we might not have seen the end of this discussion after all.

2. Question: Aren't there are too many stars?

Nobody can come here by coincidence!
So let us say we could reach the stars with generation spaceships as explained above. There are trillions of stars out there. Even if there is intelligent life out there on a tiny percent of planets (that we don't know exist), the coincidence that they would find our small, insignificant planet is so remote, that we don't have to waste any time or money to do any Ancient Astronaut research, especially since life on earth is such a rare

coincidence by itself.

Answer:
It's pretty naive to think that space travelers would take off in a random direction and chance to hit intelligent life at some point in time by coincidence. In recent years, telescopes and other detection instruments have hugely improved. The Kepler space telescope alone detected thousands of planets outside of our solar system. A few years ago, we even found planets that are located in the "habitable" zone around other stars and are good candidates for extraterrestrial life. Would it not be a good guess that we would pick such a planet to go to instead of randomly "point and shoot"? I am convinced that in the future detection methods of extra-solar planets will improve and we will have planetary candidates that will most likely have life then the other way around.

Photo 4; Cyclist carving. Photo: http://richard-seaman.com

3. Question: Isn't the Ancient Astronaut Theory nothing but a bunch of "looks like" mysteries?

Ancient Astronaut Theorists always point out ancient carvings, drawings etc., and say "That looks like an astronaut, a spaceship or anything else technical. However, archeologists say it is a flower, jaguar, snake or other natural "down to earth" thing. Does "Occams Razor" not suggest that the simplest explanation tends to be the right one? I mean you can see sheep in clouds and faces in smoke. Would the next step not to be seeing aliens and spaceships in ancient carvings?

Photo 5; Carving in El Baul Guatemala; Unknown Photographer.

Answer:
I can best answer this question with some examples. Please look at photo 4:
This is the photo of a carving on a temple wall in Indonesia. What do we see? In the middle a figure that is standing or walking. The person holds something in their hands. The person is surrounded by flowers, possibly a lotus plant. Now somebody could go out of their way to explain the above carving with the symbolism of the depicted flowers, etc. The fact that it looks like a bicycle could easily be dismissed as a simple "looks like" mystery. Occam's Razor? Not this time. This carving is actually not ancient. It was made during the time of colonization of Indonesia. The artist never saw a bicycle before and had no idea what it was. He was fascinated when he saw the magic thing that allowed the rider to go at incredible speed. He had no idea what it was or how it worked. Therefore, he had to carve what he knew. The wheels became flowers as the whole thing was beautiful and flowers were the most beautiful thing he knew. This carving is widely considered as a "cute oddity" among archeologists, yet it is one of the best examples of depictions of misunderstood technology.

Please have a look at Photo 5:
It becomes clear that this carving is not showing a human body with a lion's head. If you look closely, you can see an eye and the beginning of the nose. You can clearly see that the human head wears a

helmet. However, helmets are nothing special. What is special is that on the right side of the helmet emerges a tube that enters in a small box. On the left side of the helmet, you can clearly see a snout of an animal and out of this snout there is smoke or fire shooting. This carving is roughly 1500 years old. Would it be newer, nobody would have a problem to say that the above is a misunderstood Hepa filter of some sort.

Photo 6: The plateau in Ollantaytambo, Peru. Photo Copyright Herbert Eisengruber

Photo 7: Enlargement of the green area of Photo 6. Please note the amount of people standing in the photo. Photo Copyright Herbert Eisengruber

What those two examples show is that the simplest explanation does not always have to be the right one.

4. Question: Wasn't the Ancient Astronaut Theory and many of its "pillars" or arguments already debunked?

Many "pillars" of the ancient astronaut theory have been dismissed or "debunked" over the last two decades. Many famous scientists said so as well. Yet many ancient astronaut publications contain the same old things repeatedly. For example: Everybody now knows that the Easter Island statues were built by humans, not aliens. Science found out exactly how they were built and when they were built. However, they keep appearing in books about ancient astronauts.

Answer:
Well just because a Dr. or Prof. has an explanation for something, doesn't necessarily mean it is the right one. A good example for such an "explanation" is the main temple of Ollantaytambo in Peru. There, perched high above the village of Ollantay of today is a structure built with gigantic monolitic stones. Each stone weighs so much that they could only be lifted with advanced technology today. Only the biggest cranes available to heavy construction companies could move them.

Yet, the ancient inhabitants were able to move them. At least that is what archeologists suggest. The argument was made that all you need to move heavy rocks is people. Lots of them. It was calculated that the combined strength of about 2000 men were able to move the gigantic stones up the hill. It is a simple matter of math: So-and-so many people, moving so-and-so many tons. The math adds up and that is all that matters. It seems like a no brainer, case closed and another "pillar" of the Paleoseti Theory gone. All that is left is that a book or paper has to be published that can be quoted by the critics. During many internet forum discussions, I was attacked by critics that dismiss the "ancients had technical help from

Photo 8: The plateau in Ollantaytambo, Peru. Photo Copyright Herbert Eisengruber

outside" theory because of the calculations that have been published.

One problem is that most of the critics have never even visited Ollantaytambo. Because once you have seen the site, you immediately understand that not all of those calculations can work. Here is an example why.

Look at the Photo 6 which I took during a Peru visit in 2005:

What makes this photo interesting is the fact that it shows a good overview of the megalithic temple of Ollantaytambo. You can see the huge stones marked in red. Those are stones archeologists think hundreds and thousands of workers dragged up the mountain to its current location. What is interesting for now is the group of tourists that stand on the left half of the photo.
Just count the number of people that stand there. If you counted 16, you are correct. Now we do a little quick and dirty Photoshop magic. Photo 8 shows the group of 16 people cloned 6 times and spread all over the temple area. That is 16x6=96 people.

It starts to look crowded, does it not? Now imagine multiplying those people by 5 and then doubling them again. Then you would have 1000 workers. Those numbers of workers are needed to drag the blocks up the hill. It just does not work; there is not enough space on the platform for that many people. Let alone hard working ones. You do not have to be a Professor to figure this one out! You just have to go there and look for yourself.

Something I find offensive, though, is that critics always seem to use the word "debunked" if they talk about a difference of opinion in regards to the Ancient Astronaut Theory. "Debunking" means to me that you resolve something that was made up to deceive. To me, this is not the way productive discussions can take place.

Let me make one thing clear. I think that the Ancient Astronaut Theory is a VALID Theory that nobody will "debunk". The word "debunk" is deeply disrespectful in a scientific context. Maria Reiche, the great grand dame of Nazca research theorized after years of research that she thinks the Nazca lines were some kind of a calendar. Today many researchers do not think this is right. Nevertheless, nobody ever said Maria Reiche's Theory was "debunked". Why is that?

5. Question: No Evidence?

We have not found a single shred of evidence of extraterrestrials in any archeological dig. If the aliens were in fact here, should we not have found something by now? Something clearly extraterrestrial in origin?

Answer:
I can see the point. But what evidence would you accept? We humans, especially we "civilized" ones have a bad history of leaving things behind. Trash is

littering our oceans and forests, and every time we had an “encounter” with native people, we left something behind, just as every war leaves tank ruins, landmines and other junk.

But what would happen if further in the future our way of thinking will change? What if our “environmental” consciousness progresses?

The “civilized” world is already aware that we cannot pollute our environment forever and if we want to conserve our nature and – ultimately – our society, we have to change the way we live our lives.

That means that new more environmentally friendly products will be produced for pretty much everything. Many products today are already made with end-of-life recycling procedures in place. As I am writing this text, I'm eating my soup with a spoon that's made entirely of corn starch.
Although the spoon feels like plastic, it will be completely dissolved within weeks of it going to the landfill. More and more products like this will be introduced and eventually all our products will be like this. It is not a matter of IF that happens; it is a matter of WHEN.
Now imagine a society that is hundreds if not thousands of years ahead of ours. Especially a society that lived for many generations in spaceships where everything HAS to be recycled.
It would be easy and natural for them to use only products that are completely bio degradable, and they must have had operating procedures in place that made sure to leave as little trace as possible.

Photo 9; The Crystal Skull of Lubantuun in Belize; Photo Wikipedia/The British Museum.

I am convinced this is exactly what happened in the past.

The ancient astronauts were using instruments and equipment that did not leave any trace if lost or broken. These Ancient Astronauts were very aware not to leave any technological traces behind that our ancestors could (mis-)use.

Another problem is that ANYTHING found that is out of the ordinary is declared a fake by official archaeologists! How can you prove something if the proof is "not admissible"? The best example for this is the crystal skulls, which I wrote about in Issue 6 of PaleoSeti Magazine. The Belize skull from Luubantun in Belize was declared a fake because they found microscopic tool marks on it. The Lady that found the skull, said - no she swore! - that she found the skull in the ruins of the ancient Maya city. Why would she lie? Her family never sold the skull or gained any advantage from it. If there are modern tool marks on the skull, but it WAS found in ancient ruins, would that not be the proof that everybody wants? So ancient astronaut theorists cannot win. On the one hand,

Photo 10: Scientific work in the Ancient Astronaut field is available. Like Lutz Gentes' book "Raumfahrt im frühen Indien". Unforunately book sales go down the "more scientific" the work is. Sales are crucial if you the authors don't have the backing of major Universities.

proof is wanted; on the other hand, no proof is accepted or simply ingored.

6. Question: No Scientific Works?

There are no scientific works whatsoever in the Paleo-Seti field. Every Paleo-Seti publication is written in popular style for a nonscientific audience. Therefore, the Paleo-Seti Theory cannot be taken seriously. Furthermore, pretty much all authors in the Paleo-Seti field are not archeologists, and very rarely have a degree in any related field. How can you take them seriously?

Answer:
How many scientific works to you know that were written by amateur archaeologists, or "amateur scientists" in general? How many amateurs do you know that are taken seriously by any scientific field? The only thing I know of are a few astronomical objects named after amateur astronomers.

Unfortunately, there is no university or college course on the Ancient Astronaut Theory you can take anywhere in the world.

Scientific study of a subject takes a lot of research and funding. There are very few "full timers" in the world of Paleo-Seti research. Most of them are book authors. Only very few of those authors make enough money to survive. They have no University or government grants behind them to back them up if their next book does not sell well.

Therefore, Ancient Astronaut researchers have to keep their publications attractive to a broad range of readers. Unfortunately, that's when scientific research and writing style does not come in handy. Scientific publications do not sell well and have a very limited readership. Steven Hawking knows exactly what I am talking about, for example. Not many outside the scientific community knew his name until he published his popular book "A Short History of Time".
What was the secret of the book? Laymen's terms and NO FORMULAS! That and an interesting personal story is how you sell books. On top of everything are the publishing houses that want to make the most profit possible of course. Editors take whole passages out and streamline every publication. You want a scientific work with Paleo-Seti background? Try Lutz Gentes' "The Reality of the Gods". Unfortunately, only available in German as far as I know. Did the book sell well? No, because it was written in scientific style.
It is not true that there are no scientific works about the Ancient Astronaut Theory, just very few people know about them.

In addition, a surprising number of scientists is very interested in the Theory. I found that out in many private conversations with Archaeologists, Geologists and others. However, they all fear ridicule and not being published anymore if they say anything positive about the Theory.
This is not a conspiracy theory; it is a fact of how science works nowadays.

You also have to keep in mind that Archaeology and Anthropology are not exact sciences like Physics, Chemistry or Math. While in Math 2+2 always equals 4, in archaeology ONE find can change EVERYTHING and can be interpreted in one way or another. In fact in today's Archaeological world, every new major find is immediately disputed, interpreted and then disputed again. In the end, you have 50% of archaeologists saying one thing and 50% of them saying the exact opposite. If you want a prime example for this, you google "sky disc of Nebra"

(Sometimes referred to as the star disc of Nebra)

To come back to the original question: How can you take the Ancient Astronaut Theory seriously if very little "serious scientific" publications are around? Well I am of the opinion that - scientific or not - the Ancient Astronaut Theorists have done a very good job in pointing out things that either do not work or need a fresh look in official Archaeology.

We have to keep in mind that if two scientists argue about the same thing and have opposite opinions, one of them IS wrong. That is how science works, and the Ancient Astronaut Theory is part of it.

7. Question: Do you question the capabilities and intelligence of the Ancient People?

The ancient people were not stupid. They had just as much brainpower as we have today. They did not need extraterrestrial help to build the ancient monuments. They did it themselves and the monuments are a document to their ingenuity! It is insulting to the Ancient People to say everything was built by aliens because they could not do it themselves!

Answer:
Absolutely correct! The Ancients were not stupid. So why do archeologists make them look like they were? If you open any archeological book you will find out that the Ancients were superstitious sex fanatics, liars (because all their legends and myths are of course completely made up) and – on top of everything – it seems that they were constantly high on drugs. They did have great artists who knew how to draw animals, penises and everything else easily identifiable, but they most definitely were on drugs when they painted beings with helmets, antennas and other technical looking equipment. Shamanism seems to be the preferred term for Ancient People on drugs.

Yes, the Ancients were not stupid! They knew exactly what they drew, they knew exactly what they wrote down and knew exactly what they remembered! That is what the Ancient Astronaut/PaleoSeti Theory is saying.

It gets very interesting when it looks like an ancient society has discrepancies in the types of knowledge it acquired. Societies do not evolve in one, but in many directions. Our own society is the best example. We made huge advances in medicine, astronomy, computers and every other field of research. The ancient Greeks and Romans had fantastic knowledge in astronomy, architecture, medicine, weapon technology and warfare among many other things. Because their culture developed gradually in every direction.

However, there are outliers during world history that just do not fit this picture. The Inca built incredible structures that we would have a hard time matching today. Otherwise, they lived pretty much in the Stone Age.

The Mayas were able to calculate solar eclipses thousands of years in advance, but – according to archaeology – they did not use one of the most basic achievements of the human race: The wheel. If you visit rural Mexico today, many houses and buildings are just as they have been thousands of years ago. Yet, we see Tikal, Palenque, Chitzen Itza, Teotiuacan and all the other fantastic buildings, astronomically aligned and filled with incredible knowledge that we are just begin to understand.

8. Question: Are you selective what you research?

PaleoSeti theorists only see what they want to see. They take findings out of context, compare apples to oranges and focus in on the "unusual" when - under closer inspection – the find is not unusual at all.

Answer:
You bet! We see what we want to see! We see what makes the most sense, without dogmas. That is the big difference between Ancient Astronaut research and e.g. Egyptology. The Egyptologist is only "allowed" to look at Egypt. They are not allowed to compare the Egyptian "apple" to the Mayan "orange" although they taste and look the same. The Paleo-Seti Theorist can taste both forbidden fruits and see if they have a common route. Research and progress means that sometimes we have to look at old contexts and give them a new meaning. That is how humans discover new and exciting things. That is how progress is made.

To be continued in Issue 21 of PaleoSeti Magazine.

“Choike Pürun”: A Distant Echo of the Men-Gods In the Pre-Hispanic Tradition of Chile

Symbolic associations in antiquity. Left: An inscription on a Roman ax from Ephesus (present-day Turkey) showing a winged deity carrying a staff. The whole is surrounded by the Uroboros serpent. Right: A representation of a winged man in the Araucanian tradition of the Choike Pürun or “Dance of the Ostrich” (Anonymous photograph, undated). Are these winged men reminiscences of the gods that descended from the firmament?

Article by Rafael Videla Eissmann

Although the totemic cult in the Araucanian worldview is observed in sacred dances such as the Mara Pürun (“Dance of the Hare”), Huemul Pürun (“Dance of the Huemul”), Tregüll Pürun (“Dance of the Quelteheue”), Rere Pürun (“Dance of the Woodpecker”) and Choike Pürun (“Dance of the Rhea” or “Ostrich”), the origin of the representations of the “men-birds” is related in the light of PaleoSETI historiography – the Search for Extraterrestrial Intelligences in Antiquity – to the tradition of the gods and their reminiscences since unknown ages [1] [2].

In fact, it is quite easy to verify the numerous examples such as the sequence of twenty “bird-men” in the Sun Gate of Tiahuanaco – the Metropolis of the Viracochas –, or the tradition of the exquisite textiles with “bird-men” in the Paracas Culture or the Tangata Manú of Rapa Nui – the Navel of the World –, to understand its significance.

So is this recurrence a mere chance or a coincidence? Is the Choike Pürun a simple representation of the ñandú (rhea) and its life cycle?

The PaleoSETI historiography lead by Erich von Däniken has opened a broad horizon that goes beyond the feeble parameters of orthodox archeology. Traditional historiography – and the study of Indigenous people in the Americas – has not only limited the antiquity of man and civilization but has also restricted the echoes of the tradition of the men-gods and their sacred representations. They limited these cultures to mere functionality of the “primitive Psyche” and to the “socio-economic structure.

The representations of the “bird-men” are not exclusively represented in pre-Hispanic America but are found on a global scale. The true understanding of the origin and meaning of these is found in the PaleoSETI historiography.

In this sense, it is worth highlighting that there is a surprising similarity that between the representations of the “bird-men” of the Antupainkos and the Wenu Pillán (Pullüam) – the inhabitants of the Wenu Mapu.

Left: A detail of the Sun Gate of Tiahuanaco: Notice the representations of the "bird-men" around the Supreme Viracocha. Right: A "bird-man" in a textile of the Paracas Culture.

Left: A winged man on a tablet from Sumer. Right: Tangata Manú, the mythical "bird-man" of Rapa Nui (Photograph of the Mana Expedition to Easter Island, 1913-1915).

The extraordinary similarity between distant cultural foci. Left: The "bird-men" in the ritual dance known as Choike Pürun or "Dance of the Ostrich" of the Araucanians (Ca. 1960). Right: An anthropomorphic figure on the sarcophagus of the priestess Neut Taui in Egypt.

Left: The Choike Pürun in a Nguillatun ceremony in the San Ignacio area, near Las Coloradas, in the 30s of the 20th century (Photograph of the collection of the Museo Histórico de Senillosa, in Neuquén, Argentina). Right: Another image of the Choike Pürun in the San Ignacio area (Photograph from the collection of the Museo Histórico de Senillosa, in Neuquén, Argentina).

Dancers of the Choike Pürun with body paint: They are an evocation of the "bird-men" of the Araucanian sacred tradition (Photograph by Claude M. Janvier, 1930).

The altar of the Nguillatun of San Ignacio (Photograph of the collection of the Museo Histórico de Senillosa, in Neuquén, Argentina).

This is the "Land of the Sky"– of the Araucanian version - and in later expressions among the Mapuche Indians [3] – and a singular figure drawn on the head of the sarcophagus of the priestess Henut Taui – the Lady of the Two Land s – from the temple of Horus in Thebes, Egypt. There, a winged anthropomorphic figure has been painted – closely resembling an astronauts helmet.

Here we can find the true core – the reality – of the myth.These representations are the resonances of the "Children of the Sun".

The Offspring of the Gods or in Spanish the "los Hijos de los Ídolos".

The code of these symbolic figures is evident: Men who have (had) the power to fly [4].
An incomprehension for the "past" and a fact for the "future".

The abundant iconography of the "bird-men" in pre-Hispanic America and, in the particular case of the Choike Pürun dance of the Araucanians, the original Mapuche or "men of the earth"– should be understood as an ancestral and totemic ritual ceremony that has preserved the knowledge of the inhabitants of the Wenu Mapu, that is, the Antupainko, the dwellers of the stars and their descent to the Chili Mapu [5].

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[1] On the ancestral and sacred traditions of the Araucanians, see Historia de la civilización de la Araucanía ("History of the Civilization of Araucanía", 1898-1902); Psicolojía del pueblo araucano ("Psychology of the Araucanian People", 1908), Folklore araucano ("Araucanian Folklore", 1911), Las últimas familias i costumbres araucanas ("The Last Families and Araucanian Costums", 1913) y La mentalidad araucana ("The Araucanian Mentality", 1916) by Tomás Guevara; Costumbres y creencias araucanas ("Araucanian Costums and Beliefs",1910) by Eulogio Robles Rodríguez; Los mapuches ("The Mapuches", 1969) by Louis Faron; Religión, chamanismo y mitología mapuche ("Mapuche Religion, Shamanism and Mythology", 1971) by Jorge Dowling Desmadryl and Aproximaciones a la religiosidad mapuche contemporánea ("Approaches to Contemporary Mapuche Religiosity", 1991) and Introducción a la religiosidad mapuche ("Introduction to Mapuche Religiosity"; 1993) by Rolf Foerster.

[2] See also Das uralte Wissen der Mapuche ("The Ancient Knowledge of the Mapuche", 2013) and Himmelsleitern in der vorspanischen Welt: Von Rehue bis Kuxa'an Suum ("Ladders to Heaven in the Pre-Hispanic World: From the Rehue to the Kuxa'an Suum", 2020).

[3] The Mapuche musician Joel Maripil –former Director of the Tirúa Mapuche Music Orchestra, of the Region of Araucanía in the south of Chile–, in a contemporary version of the ancient Choike Pürun, expresses:

Muevan, muevan sus alas, muevan / "Move, move your wings, move,"

muevan sus alas / "flap your wings".

No es la primera vez, qué bien lo hacen, / "It is not the first time, how well they do it,"

lo hacen ahora, ahora pues, ahora / "they do it now, now well, now"

en estas tierras choyke, pues choyke. / "in these lands Choyke, well Choyke".

Muevan la cabeza ahora, muevan la cabeza ahora. / "Shake your head now, shake your head now".

Así es la cosa, se ve mejor el baile, / "This is the thing, the dance looks better,"

como es pues, que se ve mejor el baile. / "as it is then, that the dance looks better".

Bailando, bailando dibujan una estrella. / "Dancing, dancing they draw a star".

Una vez más retrocedan ahora. / "Once again step back now".

Júntense ahora, ahora ya ahora. / "Get together now, now, now".

Bailen juntos ahora, bailen juntos ahora. / "Dance together now, dance together now".

Así es la cosa, giren en círculo / "That's the thing, go around in a circle"

en este baile, en este baile... / "in this dance, in this dance...".

(Choyke Purrun /La Danza del Avestruz by composer and performer Joel Maripil. July 1st, 2011).

The fact that by "dancing, dancing they draw a star" constitutes a design whose perspective is vertical: The plane or dimension of the gods of the sky, the Antupainkos.

[4] See Símbolos cósmicos en los emblemas de poder de los antiguos araucanos de Chile. La tradición sagrada de los antupainko ("Cosmic Symbols in the Power Emblems of the Ancient Araucanians of Chile. The Sacred Tradition of the Antupainko", May 26, 2020).

[5] The knowledge of the sphericity of the planet was known by the ancient Araucanians and they preserved it by means of one of their most important objects of power: The Kultrún or ceremonial drum of the Machis or shamans. In this regard, anthropologist María Ester Grebe has written: The kultrún wooden vessel, together with the symbolic objects introduced in it, represents the cosmic and terrestrial infrastructure with its various material components (Grebe, M. E. El kultrún mapuche: Un microcosmo simbólico. Page 26). (The highlights are our ~ Author's Note).

Pisaq in Peru is a Inca site high in the Andes. It features some fine Incan stone masonry and is worth a visit. Photo Copyright Herbert Eisengruber

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